

PUBLIC ART AT DARTMOUTH: A WALKING TOUR

The Hood Museum of Art has a distinguished collection of public artworks that enhance and enrich the environment in which we live, work, and study. This walking tour showcases a selection of outdoor sculptures that make the Dartmouth campus more meaningful and engaging. These works utilize a wide variety of materials, including aluminum, bronze, steel, stone, and wood, chosen for their ability to withstand even the harshest of Hanover winters.

The vast array of styles and approaches used by these artists reflects the versatility and vitality of contemporary sculpture and public art. The incorporation of art into the built or natural environment offers the Dartmouth community a unique opportunity to express its shared values and interests. As the works featured in this walking tour demonstrate, public art has the potential to transform familiar and transitory spaces into places of excitement, contemplation, and community conversation.

We expect the walking tour to take under an hour and encourage you to read the freestanding labels that are situated in front of each sculpture to learn more about the artists and the history and meaning of the individual works of art on the tour. Further details about art on campus, including works inside a number of buildings, can also be found on the Hood Museum of Art's website.

Front cover: Ursula von Rydingsvard, *Wide Babelki Bowl (In Honor of Anne Greengard '08)*, 2007, cedar. Gift of Margarit and Jens Jacobs; 2019.90. Photo by Alison Palizzolo.

**HOOD
MUSEUM
OF ART**

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HOOD MUSEUM OF ART: THE CURATED CAMPUS

The Hood Museum of Art aims to curate the art on campus with the same level of care and planning that it applies to the exhibitions in its galleries. While we recognize that the two projects are not really the same in many ways, we aim to make both enjoyable in their own right. The experience of passersby encountering art in the park-like setting of a college campus differs demonstrably from that of visitors to an art museum. Perhaps the key difference is choice—museum visitors have made a deliberate decision to engage with art while pedestrians in a public setting come across art as a surprise.

Ideally, then, for the “curated campus” we can match our art selections to the context of public space generally and, to the degree possible, to the specific place they occupy. For example, Ellsworth Kelly designed his wonderfully spectral installation to be visible from the studio art building; Allan Houser, who was Chiricahua Apache, has his sculpture located outside of Sherman House, where Native American Studies is headquartered; and the latest addition, Ursula Von Rydingsvard's profoundly contemplative *Wide Babelki Bowl (In Honor of Anne Greengard '08)* stands adjacent to the Rollins Chapel. In each case, we invite observers to consider both the visual characteristics of the placement (how the art and its environment complement one another) and the ways that meaning can be amplified or redirected in light of that particular site.

We hope you enjoy strolling the campus and discovering our growing public art collection. We conceive of the campus as our largest gallery and aspire to make serendipitous engagements with art at Dartmouth as delightful and surprising as a visit to the museum.

John Stomberg
Virginia Rice Kelsey 1961s Director
Hood Museum of Art, Dartmouth

PUBLIC ART AT DARTMOUTH



A WALKING TOUR OF THE
HOOD MUSEUM OF ART'S
CAMPUS SCULPTURE COLLECTION



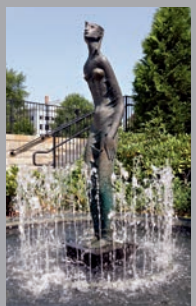
1 Kiki Smith, *Refuge*, 2014, stainless steel. Purchased through a gift by exchange from Evelyn A. and William B. Jaffe, Class of 1964H; 2015.14



2 Joel Shapiro, *Untitled (Hood Museum of Art)*, 1989-90, bronze. Purchased through gifts from Kirsten and Peter Bedford, Class of 1989P, Sondra and Celso Gonzalez-Falla, Daryl and Steven Roth, Class of 1962; and an anonymous donor; The Lathrop Fellows, including Kristin and Peter Bedford; Mr. and Mrs. Walter Burke, Class of 1944; Mr. and Mrs. Mark Gates, Class of 1959; Jerome Goldstein, Class of 1954; Mr. and Mrs. W. Patrick Gramm, Class of 1952; Mrs. Frank L. Harrington, Class of 1924W; Melville Straus, Class of 1960; Frederick Henry, Class of 1967; Mrs. Preston T. Kelsey, Class of 1958W; Mrs. Richard Lombard, Class of 1953W; and an anonymous friend; purchased through the Miriam and Sidney Stoneman Acquisition Fund and the Claire and Richard P. Morse 1953 Fund; Evelyn A. and William B. Jaffe, Class of 1964H, by exchange; S.990.40. © Joel Shapiro/Artists Rights Society (ARS), New York



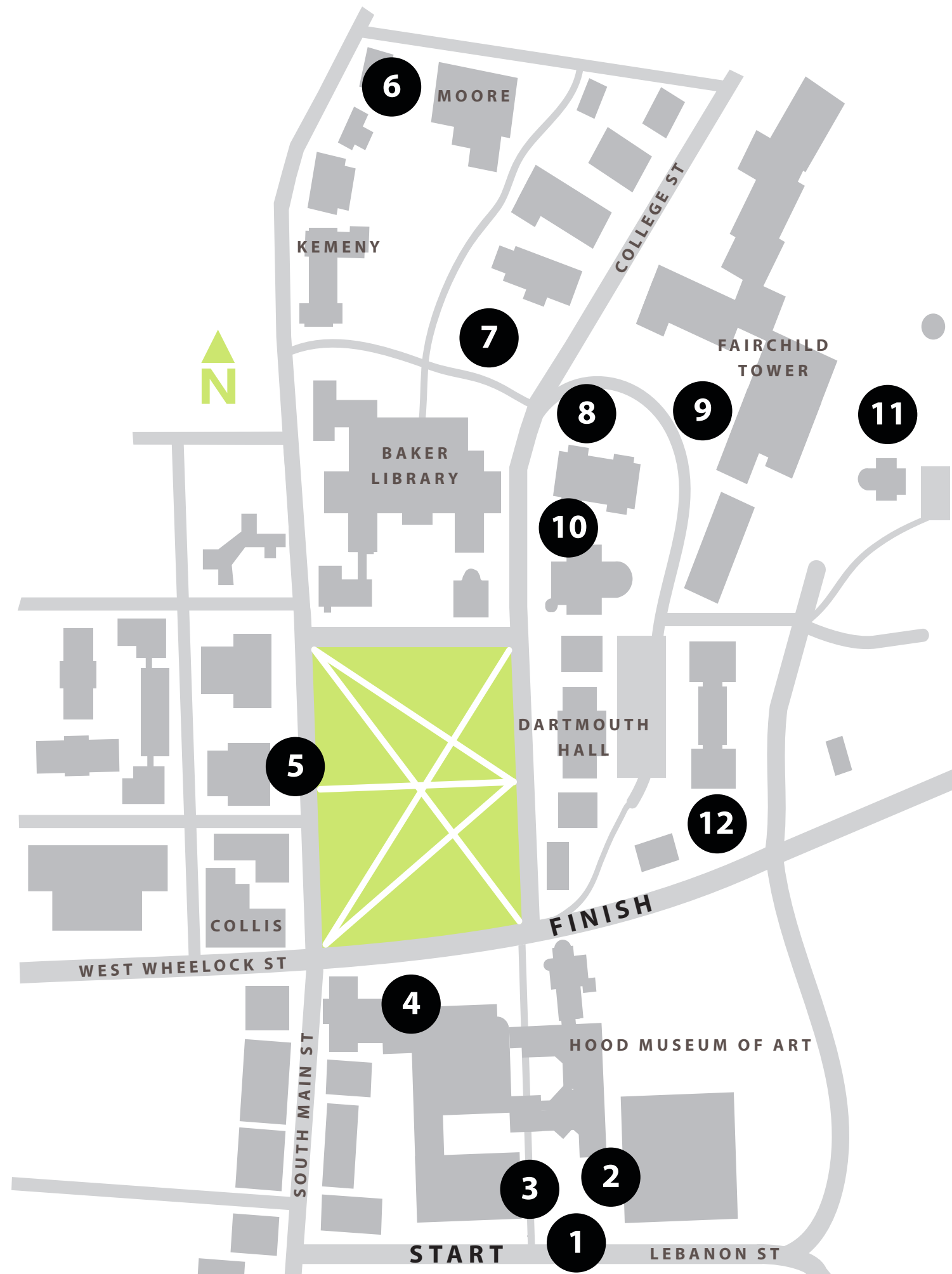
3 Ellsworth Kelly, *Dartmouth Panels*, 2012, painted aluminum. Gift of Debra and Leon Black, Class of 1973; 2012.35



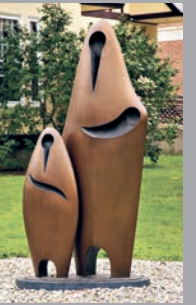
4 Thomas Bayliss Huxley-Jones, *Fountain Figure*, 1963, bronze. Gift of the Class of 1943, in Memory of Our Classmates Who Gave Their Lives in Defense of Our Freedom, 1942-1945; S.964.204



5 Peter Irniq, *Inuksuk*, 2007, stone. Commissioned by the Trustees of Dartmouth College; 2009.81



6 Allan C. Houser, *Peaceful Serenity*, 1992, bronze-plated steel. Purchased through a gift from Mary Alice Kean Reynolds and David R. W. Reynolds, Class of 1949; 2007.56



7 Mark di Suvero, *X-Delta*, 1970, iron, steel, wood. Gift of Hedy and Kent M. Klineman, Class of 1954; S.976.72



8 Beverly Pepper, *Thel*, 1975-77, painted Cor-Ten steel and grass. Purchased through the Fairchild Art Fund with a matching grant from the National Endowment for the Arts; S.977.144



9 Charles O. Perry, *D₂D*, 1973-75, bronze. Purchased through the Fairchild Foundation; S.975.74



10 Ursula von Rydingsvard, *Wide Babelki Bowl (In Honor of Anne Greengard '08)*, 2007, cedar. Gift of Margarit and Jens Jacobs; 2019.90



11 George Lundeen, *Robert Frost (1874-1963)*, Class of 1896, 1996, bronze. Gift of the Class of 1961; S.996.50



12 Clement Meadmore, *Perdido*, 1978, Cor-Ten steel. Gift of Suzette and Jay R. Schochet, Class of 1952; 2013.55. © Meadmore Sculptures, LLC/ Licensed by VAGA, New York, NY

